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To
EDWARD MACDOWELL

WILLIAM MASON

Op. 51

IMPROVISATION

FOR THE
PIANOFORTE

Pr. 75c

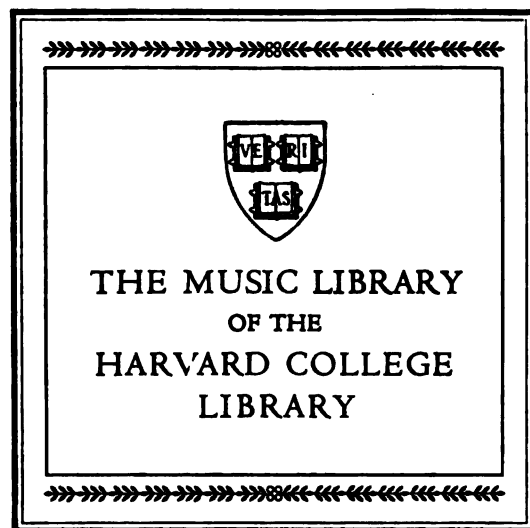
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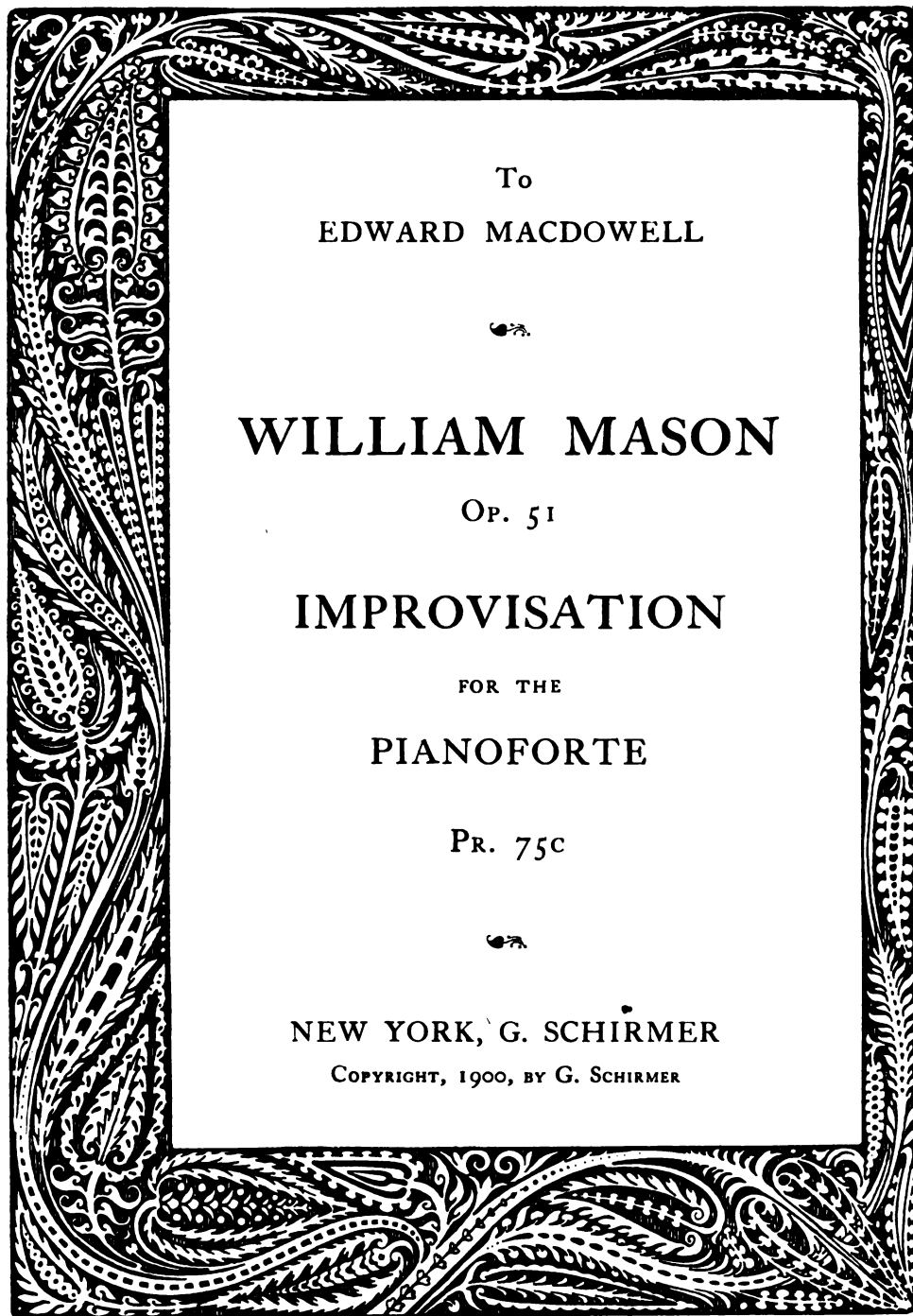
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Improvisation.

WILLIAM MASON. Op. 51.

Note. The Melody played by both hands together or in alternation must be strongly marked and characterized by deep feeling, — the triplet accompaniment by lightness, ease and elasticity.

Allegretto affettuoso. (Appassionato.) (♩. = 88)

With fervor and animation.

Piano.

sustain the melody

with warmth

cresc.

energetically

dim. and retard

with breadth

p singing

In time

cresc.

with fire

cresc.

dim. and retard.

pp singing

with full force

with breadth

In time

very broad at first, but gradual resuming the original time and increasing

clear, steady and well sustained

in force

This system shows the first two measures of a piano piece. The right hand plays a continuous eighth-note melody. The left hand plays a bass line with fingerings 3, 2, 1, #2, 1, 2, 3, 5, 4. The tempo is marked 'in force'.

constantly louder

This system contains measures 3 and 4. The right hand continues the eighth-note melody with fingerings 2, 3, 2 and 1, 3, 4, 2, 4. The left hand has fingerings 3, 1, #3, 2, 1, 3, 5, 4, 3, 1, 3. The instruction 'constantly louder' is written above the staff.

f *ff* emphatic

This system contains measures 5 and 6. The right hand has complex fingerings: 2, 3, 1, 2, 1, 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 2, 4. The left hand has fingerings 2, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 3. The first measure is marked *f* and the second *ff* emphatic. There are 'Ped.' and '*' markings below the left hand.

rapidly diminishing in force

This system contains measures 7 and 8. The right hand continues the eighth-note melody with fingerings 1, 4, 2. The left hand has a long note in the first measure and a half-note in the second. The instruction 'rapidly diminishing in force' is written above the staff. There are 'Ped.' and '*' markings below the left hand.

softer and softer - *p* - *pp* retard -

This system contains measures 9 and 10. The right hand has fingerings 1, 4, 1, 3, 1, 3, 1, 4, 2, 3, 2, 3, 1, 3, 1, 4, 2, 4, 1, 4, 2. The left hand has fingerings 1, 4, 1, 3, 1, 3, 1, 4, 2, 3, 2, 3, 1, 3, 1, 4, 2, 4, 1, 4, 2. The instruction 'softer and softer' is written above the staff, followed by *p* and *pp*. The word 'retard' is written above the staff. There are 'Ped.' and '*' markings below the left hand.

In time

cresc.

with fire

increasing in force

dim. and retard

sustained

singing

In time

broad at first, gradually returning to the original time and continuously increasing in force

distinct and well sustained

The musical score consists of six systems of piano notation. Each system typically has a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical elements: slurs, ties, and dynamic markings such as *cresc.*, *with fire*, *increasing in force*, *dim. and retard*, *sustained*, and *broad at first, gradually returning to the original time and continuously increasing in force*. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord marked with an asterisk.

al -

ways louder

f

with emphasis

quickly decreasing in force

f

slower by degrees

p

retard

very slowly

p

pp ten.

ppp

soft Pedal

In time

p in a singing manner

with fervor

rapidly increasing in force and energy

impassioned

with full power and resonance

heavy

lingering

laggingly

very broad and sustained

broad

slightly increasing the speed and gradually diminishing in force

steady in time, growing softer and softer

moaning
plaintively

pp
pp dim.

Slower. (♩ 72)
mf
press down the keys firmly in organ style
ppp stacc.
legato
cresc.
heavy
Echo
pp
pp
2 Pedals(a)
(b)
(b)

(a) Two pedals in combination. The soft pedal must be held down firmly from (a) to the third beat in the last measure but one. Use the damper pedal as indicated by the usual marks, viz: (♩ *)

(b) Do not play this final chord, but press down the keys silently without striking them. This is done while the feet are still holding down both pedals and while the tones of the chords just previously played are as yet in full resonance. At precisely the third beat of the last measure but one, release both pedals promptly, but continue to cling to the keys until the tones quite fade away.

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